

EMERSON COLLEGE THEATRE

JANUARY 9, 10, 11, 1963

THE DEPARTMENT OF THEATRE ARTS

presents

HE WHO GETS SLAPPED

by LEONID ANDREYEV

Staged by
LOUIS LOPEZ-CEPERO

Scenic Design by
TONY BUGLIO

Lighting Design by
SUE AVERSA

Costume Design by
JUDI ISRAEL

CAST

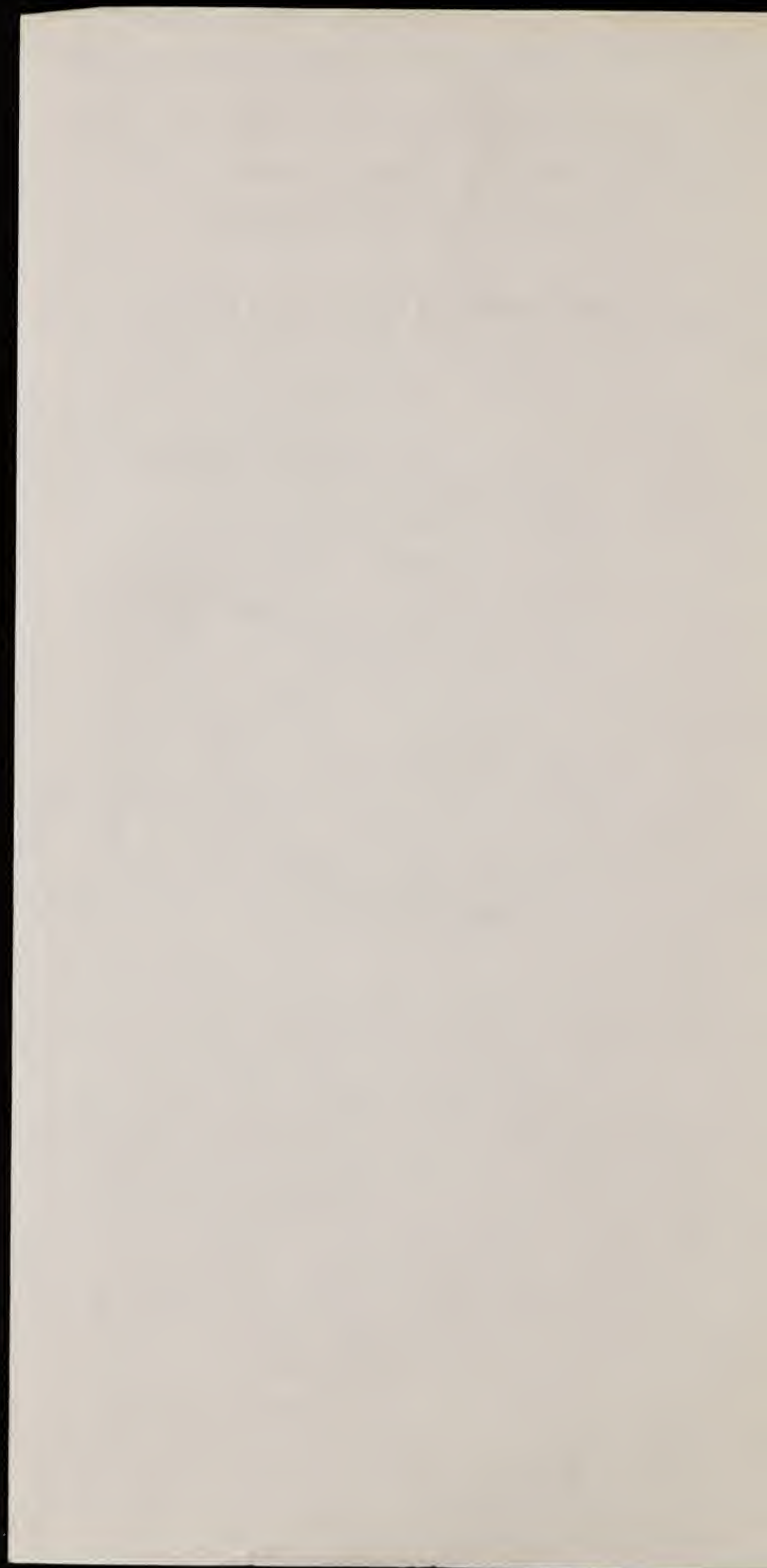
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|---------------------|--------------------|
| TILLY | Marty Trachtenberg |
| POLLY | Barbara Goldbach |
| BRIQUET | Al Valletta |
| MANCINI | Leonard Riendeau |
| ZINIDA | Leonore Rovenger |
| ANGELICA | Penny Sharp |
| THOMAS | Mark Goldman |
| HE | Spaulding Grey |
| JACKSON | Ron Ritchell |
| CONSUELO | Pamela Greco |
| BEZANO | Jerry Kvasnicka |
| PIERRE | David Cowan |
| ESTELLE | Gilda Zel |
| BARON REGNARD | Tom Almageur |
| GENTLEMAN | José Martinez |

PRODUCTION STAFF

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|--------------------------------------|---------------------------------|
| <i>Stage Manager</i> | Dan Cirella |
| <i>Asst. Stage Manager</i> | Mickie Manne |
| <i>Technical Director</i> | Stanley Fudala |
| <i>Production Coöordinator</i> | Garrett G. Dettling |
| <i>Master Carpenters</i> | Dan Cirella, Pete Klin |
| <i>Master Electrician</i> | R. Michael Lopez-Cepero |
| <i>Costumer</i> | Charlotte Morrison |
| <i>Asst. Costumer</i> | Sue Aversa |
| <i>Trim Prop Master</i> | Donald L. Evans |
| <i>Trim Prop Crew Heads</i> | Al Corona, Laurie Epstein |
| <i>Hand Prop Mistress</i> | Susan A. Batson |
| <i>Hand Prop Crew Head</i> | Kathie Berlin |
| <i>Sound Master</i> | Brendan Hanlon |
| <i>Asst. Sound Masters</i> | Dick Green, Barbara Tuerkheimer |
| <i>Make-Up Director</i> | Jack Stein |
| <i>Asst. Make-Up Director</i> | Enis Camerano |
| <i>Theatre Manager</i> | Leonard Riendeau |
| <i>Publicity Director</i> | Nancy A. Bell |
| <i>Box Office Manager</i> | Marty Trachtenberg |
| <i>Production Photographer</i> | Virginia Taylor |

COMING PRODUCTIONS

| | |
|--|-----------------|
| The Children's Theatre Touring Production of GREENSLEEVES MAGIC | February 1 |
| CLEARING IN THE WOODS BY ARTHUR LAURENTS | Feb. 19, 20, 21 |



PRODUCTION NOTES

HE WHO GETS SLAPPED

by
Leonid Andreyev

CAST OF CHARACTERS

CONSUELO - Equestrian Tango Queen - UNCULTIVATED BEAUTY
MANCINI - a count - DECAYING ARISTOCRACY
HE - a clown - "LITERATURE" - LEONID ANDREYEV
BRIQUET - manager of the circus - BOURGEOIS
ZINIDA - lion tamer, Briquet's unmarried wife - THE STUDENT COMMUNIST
ALFRED BEZANO - a bareback rider - YOUTH
BARON REGNARD - a banker - CZARDOM
JACKSON - an American clown - DEMOCRATIC TERE A TERE PHILOSOPHY
TILLY
POLLY - musical clowns - THE PEASANT
GENTLEMAN - LEONID ANDREYEV - SUPEREGO
ANGELICA
ESTELLE - actresses in the circus pantomime - ANGEL OF DEATH
THOMAS
PIERRE - circus acrobats

The action takes place in the greenroom
of an indoor European circus in one of the
large cities of France. The year is 1913.

ACT I morning
ACT II an evening, a few weeks later
ACT III Scene 1 morning, a few days later
Scene 2 an evening, a few days later
... " -----

Leonid Andreyev as a literary figure was born when the social forces of Russia were half destroyed by the reaction under Alexander III, and when the young generation was trying to rest and to get away from the strain of social hopes and despair. It must be borne in mind that LITERATURE was the only outlet for the moral and intellectual forces of Russia. The written artistic word was the sole expression of Russian social longings and idealistic expectations. It is only natural that Russian LITERATURE in its general development is closely interwoven with the political and social conditions of Russia at that given moment.

Leonid Andreyev is more representative of the epoch, demonstrating at once two contradictory elements of Russia at the turn of the century: lack or absence of faith interwoven with protest. Andreyev is SYMBOLIC and ROMANTIC. HER MAJESTY FATE, this dark, unknown, at times brutal force dwells constantly before the mind's eye. His symbols are full of horror and atrocity. He saw human beings in the forms of ghosts and ghosts in the forms of human beings dominating every step of life.

The red laugh of the Russo-Japanese war, the abortive revolution of 1905, the ignorance of the masses, the deprecation of human life as a value in itself brought Andreyev to the last step of the pessimistic ladder. This state of mind, the abyss of hopelessness, is best illustrated in his last dramatic work, HE, THE ONE WHO GETS SLAPPED.

Here is a world-circus which is full of spiders, roses, and human outcasts. HE is Andreyev's best dramatic work; it is not overcrowded with symbolic ghosts as his other works are, and furthermore, HE is a remarkable summary of Leonid Andreyev's Philosophy.

Translated from the Russian by Gregory Zilboorg.

Every soul is a circus
Every mind is a tent
Every heart is a saddest thing
While the circling world is bent.
- Vachel Lindsay

